



# stash

40

DVD MAGAZINE

Animation, VFX and motion graphics for design and advertising

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The logo consists of a light green rounded rectangle with a thin black border. Inside, the word "stashcash" is written in a bold, sans-serif font. "stash" is in white and "cash" is in black.

**stashcash**

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# stash

DVD MAGAZINE 40

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Editor: STEPHEN PRICE

Publisher: GREG ROBINS

Associate editor: HEATHER GRIEVE

Associate publisher: CHRISTINE STEAD

Account managers: STACY JAMES FRY,  
APRIL HARVEY

Producer: BRANDON DEMARCO

Music editor: STEVE MARCHESE

Preview director/producer:  
STACY JAMES FRY

Preview editor: JEAN-DENIS ROUETTE

Montage editor: JEFF ZEMETIS

Contributing producer: ERIC ALBA

Technical guidance: IAN HASKIN

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Forty. 40. For tea. 4T. Fore-tee. Four-T.

Doesn't really matter how you say it or spell it or pronounce it, 40 is 40 and inevitably the point where you take stock of your progress. Our 40th issue also falls in January which adds resolution-infused navel-gazing to the mix as we attempt to head-off a potential mid-life crisis.

At the risk of sounding like a discount marketing seminar: Our solution is to make sure Stash stays as relevant and useful to you as possible, both on disk and online. Here are some of the things you can expect this year...

1. **The launch of the Stash Collections:** A series of limited edition 2-disk sets focusing on your favorite areas of interest or specialization – Motion Graphics, Music Videos, Visual Effects, Character Animation, Advertising, Broadcast Design, and Shorts Films.
2. **In January, StashSEARCH will go live online** allowing you to quickly find clips in your Stash collection by searching keywords and categories including the studio, director, client, software used, etc.
3. **You will be able to enjoy The BEST OF STASH 2007 touring collection at work or home as we make the annual selection of the year's most memorable work available on disk for the first time.**
4. **Fans of Feed have lots to look forward to** as our little bloggish news site gets a major overhaul with expanded content and its own managing editor – our very own Heather Grieve (yes, the lovely and talented).

Happy new year? Indeed.

**Stephen Price  
Editor  
New York, January 2008  
[sp@stashmedia.tv](mailto:sp@stashmedia.tv)**

stash 40.01

**DISCOVERY CHANNEL  
“FOOTPRINT”  
Short film**

**Client:**  
**DISCOVERY CHANNEL EMEA**

**Director:**  
**MATT LAMBERT**

**Production/VFX:**  
**JELLYFISH PICTURES**  
[www.jellyfishpictures.com](http://www.jellyfishpictures.com)

Writer/director/designer/editor Matt Lambert recalls this project started when he was approached by Discovery Channel about a series of environmentally conscious short films they were commissioning. They were open to anything as long as it stayed in line with the voice of the network, and it had to work in all languages as it would be versioned for all of Europe, the Middle East and Africa.

“I was inspired by the moments of minutiae in our lives that leave long lasting impressions on the location in which they happened. This moment had the ability to continue a dialogue between the place and person long after they were gone.

“There were a number of technical challenges that arose, mostly involving shaders and rendering. The sheer volume of events that had to be created digitally



from scratch was a daunting but exciting challenge that meant I had to dedicate a few weekends and all-nighters. To overcome most of the rendering times, I lit and rendered huge projections maps that I could project back onto the scene geometry. This way, all the lighting information was baked into the projection map, allowing sweeping camera moves with small render times. The reflections were rendered separately and composited back over the top later

so they would move correctly with the camera movement.”

Post schedule: Three months

**Read more technical notes at  
[www.stashmedia.tv/40\\_01](http://www.stashmedia.tv/40_01)**

**Watch Behind the Scenes on  
the DVD.**

**For Discovery Channel EMEA**

CD: James Gilbey  
Producer: Bruce Meier

**For Jellyfish Pictures**

Writer/director/designer/editor:  
Matt Lambert  
VFX producer: Stefano Salvini  
TD/lead 3D: Matt Chandler Lead  
2D: Fabio Zavetti  
Score/sound design:  
Ben “HECQ” Boysen

**Toolkit**

3ds Max, Brazil, Zbrush,  
Photoshop, Combustion, Fusion



### **For TBWA London**

Copy: Julia Taylor  
AD: Julia Taylor  
CD: Al Young  
Planners: Neil Hourston,  
Nicole Strada  
Producer: Emma Rookledge  
Media planner: Claire Peters

### **For Biscuit / Independent**

Director: Noam Murro  
Editor: Rick Russell

### **For The Mill**

Producer: Angela Jackson  
Telecine: Paul Harrison  
Lead Flame: Paul Freeman  
Flame assist: Leon Woods,  
Adam Lambert  
Smoke: James Pratt  
Lead 3D: Rachel Guidera  
3D: Raul Monerris, Daniel Elliot,  
Vincent Baertson, Rachel Guidera

### **Toolkit**

Flame, Smoke, Baselight, Maya,  
XSI, 3DEqualiser, boujou

where anything can happen. As an example, what would it be like if the Japanese were to reinvent Vaudeville? Our launch ad would be a glimpse of the best show entertainers you've ever seen; a sort of mental preview of all our mental entertainers."

**Watch Behind the Scenes on the DVD.**

### **SONY**

**"MEET THE ENTERTAINERS"**  
**TVC :60**

**Agency:**  
**TBWA LONDON**

**Director:**  
**NOAM MURRO**

**Production:**  
**BISCUIT / INDEPENDENT**

**Animation/VFX:**  
**THE MILL**  
[www.the-mill.com](http://www.the-mill.com)

Director Noam Murro on "Meet The Entertainers", his new PS3 spectacular running across Europe and Australia and designed to position the Sony console as the entertainment supercomputer: "With every different PS3 benefit, there is a different entertainer or act. It might be a memory man, it might be a ballerina that has eight legs, it might be a squirrel that can play the tuba. Their combined forces make the PlayStation 3 theatre. The theatre is open to interpretation, but it has to feel modern, like nothing we've ever, ever seen before. It's certainly not a typical theatre because that would be too old-fashioned. This should not be velvet curtains, top hats and traditional stages. This is more of a magical theatre

stash 40.03

**TER "LE PREUX CHEVALIER"**  
TVC :30

**Client:**  
**SNCF**

**Agency:**  
**TBWA\PARIS**

**Director:**  
**ARTHUR GORDON**

**Animation:**  
**MAGICLAB**

[www.magiclab3d.com](http://www.magiclab3d.com)

The last time TBWA\Paris and Magiclab teamed up was for Amnesty International "Signature" (see Stash 34), an emotional black and white spot highlighting human rights issues and awarded a Gold Lion at the Cannes 2007 Festival. Although this project could not be more disparate in tone or content, like "Signature" the underlying idea is solid and the execution is engaging and perfectly rendered. All character and set designs were created from scratch by Magiclab as well as the matte paintings which provided most of the backgrounds. Team and schedule: 20 artists for two months.





**For Magiclab**

Director: Arthur Gordon  
CD: Erik Vervroegen  
ADs: Stéphanie Thomasson,  
Stéphane Gaubert  
TV producers : Maxime Boiron,  
Anastasio Costoso

**Toolkit**

3Ds Max, After Effects, Photoshop

stash 40.04

**SNICKERS "RUGBY"**  
**TVC :30**

**Agency:**  
**BBDO MOSCOW**

**Director:**  
**ALEX & STEFFEN**

**Production:**  
**SPY FILMS**

**VFX:**  
**UNEXPECTED**  
www.unexpected.de

The first of two new CG-dominated Snickers spots for the Russian market from German directing duo Alex & Steffen with VFX via their Stuttgart 3D studio Unexpected.

Co-director Alexander Kiesl:  
"The agency wanted to use some bio-mechanical, robot-like creatures for the whole campaign. Everything should take place at a weird and unusual setting where those characters could play a rugby-like game without having to think about consequences. We suggested a more bio-influenced look in the first spot and more mechanical one in the second [to be complete in 2008]. So our two designers created dozens of designs and together with the creatives from BBDO Moscow we found the right direction."

"The main creative challenge was to keep the balance between the seriousness of the imposing characters and the playfulness of the game which should not glide off into a matter of life and death but always preserve the character of boys playing rugby in the most fascinating backyard they can imagine.

"Developing those gigantic rhinos made of a stone-like material was not easy. We decided to use highly detailed displacement mappings together with the VRay displacement to get the right look and feel. The buffalos were a bit easier in terms of the material, but rigging those two-legged muscle-packed creatures needed some extra effort.

"To move and destroy the planes was also a challenge. To let the buffalos push and roll the C-130 Hercules plane we first had to remove them out of the live action footage, model them in 3D, project real footage onto the geometry (where we had to retouch all the shadows first) to get the right look and then we had to reproduce the exact same light situation in 3D



so everything fits perfectly in our footage. Furthermore we had to produce tons of particles, dust, flying debris and stones to get maximum interaction out of every shot.

"The shoot took place among the rattlesnakes, scorpions, and the full heat of the early Arizona autumn so most of the sweat on the lead actor did not have to be created with makeup. The whole crew had a tough time surviving the hottest hours around noon.

"Before shooting wrapped, [Steffen and I] and the DP took the rigged digital Panavision Genesis and shot the remaining HDCAM SR tape with improvised handheld shots by cruising through the airplane bone yard – and three of these guerilla-style-captured shots made it into the final edit."

**Watch Behind the Scenes on the DVD.**



#### **For BBDO Moscow**

CD: Andrey Zaitsev  
AD: Andrey Ivanov  
Copy: Nikolai Megvelidze  
Producer: Anna Yakanina



#### **For Spy Films**

Director: Alex & Steffen  
DOP: Maher Maleh  
EP: Carlo Trulli  
Producer: Peter Oad

#### **For Unexpected**

VFX supers: Alex & Steffen  
Character design: Felix Mertikat,  
Sebastian Stolle  
Character modeling: Gereon  
Zwosta, Benni Diez  
Texuring: Gereon Zwosta,  
Sebastian Nozon  
3D lead: Alexander Kiesl  
Character animation:  
Alexander Kiesl, Sebastian Stolle,  
Claudius Urban  
3D operator: Jörg Haeblerle  
Particles: Emil Stefanov  
Compositors: Steffen Hacker,  
Raphael Hamm, Claus Rudolph

Music/sound design: Jörg  
Orlamünder, JAMusic  
Mo-cap: Metricminds

#### **Toolkit**

3ds Max, VRay, Character Studio,  
After Effects, Photoshop

stash 40.05

**JOH KUEMMEL**  
Student work

**School:**  
**Institute of the Filmakademie**  
**Baden-Württemberg**  
[www.animationsinstitut.de](http://www.animationsinstitut.de)

**GREENPEACE**  
**"RAINBOW WARRIOR"**

**Spec TVC**

Working with a small team he calls, "rather unexperienced in photorealism", German film student Joh Kuemmel weaves live actors into this CG spec spot picked up for use online by Leo Burnett Chicago for Greenpeace. Schedule: four months.

Director/compositing/keying/  
rotoscoping: Joh Kuemmel  
Producer: Max Penk  
Modeling/texturing/animation:  
Thomas Hinke  
Tracking: Marius Plock, Ando Avila  
Camera operator: Ando Avila  
DOP: Ralf Noack  
Grip: Martin Bromber  
Gaffer: Sebastian Bäumler  
Set supers: Ando Avila, Marius  
Plock, Thomas Hinke  
Music: David Christiansen

**Toolkit**  
XSI, After Effects, Lightwave, Royal  
Render



**NIKE "IMPOSSIBLE"**  
**Spec TVC**

Director: Joh Kuemmel  
Producer: Sebastian Naumann  
Modeling/texturing:  
Tanja Krampfert  
Modeling/shading: Oliver Vogel  
Particle simulations: Oliver Vogel  
Compositing: Oliver Vogel,  
Joh Kuemmel  
Editing: Bastian Mattes  
DOP: Thorge Horstmann  
Environments: Johannes Heider,  
Thomas Hinke, Bastian Mattes,  
Joh Kuemmel  
Music: David Christiansen

**Watch Behind the Scenes on  
the DVD.**



**STELLA ARTOIS "LE PASSAGE"**  
Viral



**Agency:**  
**LOWE BRINDFORS**  
**STOCKHOLM**  
**LOWE LONDON**

**Director:**  
**ALPHABETICAL ORDER**

**Animation:**  
**ALPHABETICAL ORDER**  
[www.alphabeticalorder.com](http://www.alphabeticalorder.com)

To make sure this two-minute web film (running at [www.artois.co.uk](http://www.artois.co.uk)) stayed true to the look of the Stella Artois print campaign, Alphabetical Order producer Marcus Linnér says the Stockholm studio carefully graded the clip and gave it texture, "so it felt like a dug up treasure from some Soviet archive, instead of a modern flash animated movie. We were provided with the main character and most of the elements as basic vector drawings, and the general ideas for the key scenes. From there we created the transitions and changes that take place throughout the movie. The film actually benefited from the mistakes we deliberately kept, they add to the old cell animated feeling we were looking for." Schedule: Two weeks

stash 40.07

## SAGEM "X-RAY"

Cinema :45

**Agency:**  
BBDO, PARIS

**Director:**  
SAAM

**Production:**  
PARTIZAN LAB

**VFX:**  
**MOVING PICTURE COMPANY**

[www.moving-picture.com](http://www.moving-picture.com)

Backed by the VFX team at MPC in London, Partizan director Saam takes his vibrant style beyond the world of music videos for the first time with this :45 for telecom giant Sagem screening in French cinemas. "The 2D hero elements shot against green screen were tracked into the 3D environment created by the MPC VFX team. Camera and object tracking techniques ensured the 2D x-ray man's movements and interaction with the 3D surroundings were as real and fluid as possible. These various plates and layers were later combined in post to create the supposed single take."

### For BBDO

Producer: Guillaume Delmas  
CDs: Jean-François Sacco,  
Gilles Fichteberg  
Creatives: Celine Artigau,  
Nicolas Hurez

### For Partizan Lab

Director: Saam  
DOP: Simon Chaudoir  
Producers: Jean Gabriel St Paul,  
Rahel Makonnen  
Editor: Tom Lindsay

### For Moving Picture Company

Post producer: Justin Brukman  
Telecine: Jean-Clement Soret  
VFX supers: Duncan McWilliam,  
Pete Rypstra  
VFX team: Adrian Williams,  
Ahmed Gharraph, Alfonso Cottier,  
Andreas Graichen, Anthony Bloor,  
Carsten Keller, Jake Mengers,  
James Bailey, Keiran Belshaw,  
Lewis Guarniere, Michael Gregory  
Robert Hesketh, Rod Norman,  
Wayne Simmons.

**For BSL Productions**

Director: Benjamin Steiger Levine  
 Producers: Patricia Boushel,  
 Benjamin Steiger Levine  
 DOP: Bobby Shore  
 1st assistant camera: Sid Zanforlin  
 Production design:  
 Nancy Hameder, Marie-Michelle  
 Deschamps  
 SpecialFX modeling:  
 C.J. Goldman, Jonathan Lavallée  
 Stop motion puppets:  
 Dayna Gedney  
 Scenic painter: Jessica Mensch  
 Post: Antoine Wibaut, Paul  
 Raphael, Benjamin Steiger Levine  
 Motion Control: Christian Buehler  
 Camera-e-Motion: Delphine Saint-  
 Marcoux, Jonathan Barro  
 Sound design: Simon Gervais

**SOCALLED**

**"YOU ARE NEVER ALONE"**  
 Music video

**Record Label:**  
**JDUB RECORDS, NEW YORK**

**Director:**  
**BENJAMIN STEIGER LEVINE**  
**Production/VFX:**  
**BSL PRODUCTIONS**  
**COLONEL BLIMP**  
[www.colonelblimp.com](http://www.colonelblimp.com)

Montreal director Benjamin Steiger Levine and his prodco BSL Productions go way beyond the call of duty and the low budget to create one of the most striking videos of 2007. BSL producer Patricia Boushel answers a few of our questions: What was the creative brief? "There were no instructions from the client. It was conceived by the director with the help of the artist" Creative challenges? "Finding the right rhythm and tone to fit Socalled's music, it being so eclectic." Technical challenges? "Everything. Doing it all for no money, but also tracking the eyes on the model head. It was all trial and error." Schedule: Four months of pre-production, two-day shoot, three months for post.

stash 40.09

**OFFF NYC**  
Event titles

**Client:**  
**OFFF**  
**Directors:**  
**THE RONIN, DSTRUKT**

**Design/VFX:**

The Ronin  
Dstrukt  
[www.theronin.co.uk](http://www.theronin.co.uk)  
[www.dstrukkt.com](http://www.dstrukkt.com)

Invited by OFFF to both speak at the conference in NYC and create the title sequence for the event, Rob Chiu and Chris Hewitt (working as Devoid of Yesterday), "shot on HD DVD over a period of three days in Manhattan and Brooklyn to create the basis for the sequence. Edited in Final Cut with grade and post production completed in After Effects, the sequence is a fast montage of New York from a New Yorker's perspective. Audio by the one and only Ben Lukas Boysen."

**For The Ronin**

Director: Rob Chiu

**For Dstrukt**

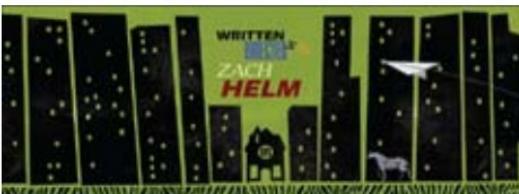
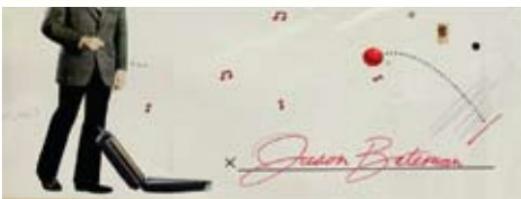
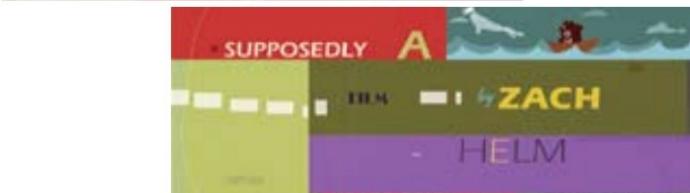
Director: Chris Hewitt

Audio: Ben Lukas Boysen, HECQ



**Toolkit**

After Effects, Final Cut Pro



**"MR. MAGORIUM'S WONDER EMPORIUM"**  
Film titles

**Client:**  
**WALDEN MEDIA / 20TH CENTURY FOX**

**Director:**  
**DANIEL DELPURGATORIO**

**Animation:**  
**REEL FX ENTERTAINMENT**  
[www.reelfx.com](http://www.reelfx.com)

Like a unique holiday gift, the titles opening "Mr. Magorium's Wonder Emporium", were delicately and patiently crafted over three months by the crew at Reel FX to reflect the whimsical tone of writer/director Zach Helm's film. According to the sequence director Danny DelPurgatorio, "Magorium deals in the fantastic, and it was important to the creative team that we achieve something really special to bring the audience into that world. Using a variety of animation techniques [AE, Maya and hand drawn] gave the work a great texture, and really brought it to life." The nod of approval for the finished retro-leaning titles came not only from Helm, but also from Mr. Magorium himself, Dustin Hoffman.

**For Reel FX Entertainment**

Director: Daniel DelPurgatorio

Creative consultant:

William Joyce

Designers: Justin C. Harder,

Brandon Oldenburg,

Daniel DelPurgatorio

Sr producer:

Jennifer Hineman Brannon

2D animation: Rob Foster,

Devadas George

3D animation: Mark Thielen,

Joseph P. Johnston

Flame: Bryan Bayley

EP: Chuck Peil

**Toolkit**

After Effects, Maya, Flame,

Photoshop, Illustrator

**Watch Behind the Scenes on the DVD.**

stash 40.11

## VH1 CHRISTMAS BRANDING

Broadcast design

**Client:**

**MTV NETWORKS**

**Director:**

**MAN VS MACHINE**

**Animation:**

**MAN VS MACHINE**

**DARKSIDE ANIMATION**

[www.manvsMachine.co.uk](http://www.manvsMachine.co.uk)

[www.dsanim.com](http://www.dsanim.com)

Mike Alderson, director at London design/direction/animation studio Man vs Machine says the main challenge cooking up this holiday confection was, "offering a healthy dose of Christmas cheer without the clichés," while reflecting VH1's content and brand values. The schedule for the entire branding package, including this 20" image spot, six 6" IDs, three animated menu backgrounds, clip title and information crawl: concept/design, one week; production, two weeks.

### For Man vs Machine

Concept/design/direction/compositing: Tim Swift, Mike Alderson

### For Darkside Animation

Directors: Andrew Bishop, Simon Percy

### Toolkit

After Effects, Maya, Photoshop, Illustrator





**NICKELODEON KIDS  
CHOICE AWARDS  
Broadcast design**

**Client:  
NICKELODEON**

**Directors:  
AKIN AKINSIKU, JANE LAFFEY**

**Animation:  
MAINFRAME  
[www.mainframe.co.uk](http://www.mainframe.co.uk)**

London design and animation shop Mainframe spent six months wrangling kids, helicopter shots and lots of 3D tracking to help package the first ever UK-produced Nickelodeon Kids Choice Awards.

**For Mainframe**

Directors: Akin Akinsiku,  
Jane Laffey  
Illustrator: Dan Capozzi

**Toolkit**  
3Ds Max, After Effects



stash 40.13

**E4 BRAND IDENTITY**  
**Broadcast Design**

**Client:**

**E4**

**Director:**

**NOAH HARRIS**

**Animation:**

**HOTHEAD PRODUCTIONS**

[www.jellyfishpictures.com](http://www.jellyfishpictures.com)

The UK's Channel 4 launches a new look for its digital youth cabler E4 with an absurd combination of live action, stop motion and CG extending across the brand on and off the air. E4 CD Neil Gorringe: "We wanted something that reflected E4's personality – beautifully random, joyously daft and generally not taking things too seriously. The idents especially reward repeat viewing because so much brilliantly weird stuff is going on." Each ID was shot in a week and transforms a very British environment into a deranged space dominated by the E4 logo.

**Watch Behind the Scenes on the DVD.**



**For E4**

CD: Neil Gorringe

Sr producer: Jason Delahunty

**For Hothead Productions**

Director: Noah Harris

Animation director: Olly Reid

Producer: Jacky Priddle

PM: Kev Harwood

DOP: Toby Howell

Camera assist: Beth MacDonald

Gaffer: Matthew Kitkat

Rigger: Craig Atkinson

Animators: Lee Wilton,

Laurie Sitzia

CGI: Bustykelp

Art dept: Cath Webber,

Andy Brown, Kitty Clay,

Helen Javes

Sets: Sion Lane

Runner: Paul Bryant

Animal wrangler: Sue Woods

**MTV CANADA "WINTER FAUNA"**  
Broadcast design

**Director:**  
**ANTHONY BURNS**

**Production/animation:**  
**MTV CANADA**  
[www.mtv.ca](http://www.mtv.ca)

"MTV Canada was looking for a unique and relevant way to package the channel," says MTV Canada CD Peter Moller. "The Canadian winter is supposed to be cold and snow is supposed to be falling all over the place but last year the snow came really late and some parts haven't seen much of it in the early stages of winter. So we created giant cell-like characters, which bring the snow to Canada – and it actually did snow afterwards."

"We had two months, two in-house creative talents and a very limited budget to create the campaign – and due to very basic internal computer equipment, render times were massive as we also had to deliver a vast amount of other elements such as menus, channel bumpers, in show graphics, etc."

**Watch Behind the Scenes on the DVD.**



**For MTV Canada**

Director: Anthony Burns

3D animation: Alex Avram

2D/3D: Anthony Burns

Composition: Anthony Burns,

Alex Avram

Sound: Anthony Burns

CD: Peter Moller

**Toolkit**

Maya, Cinema 4D, After Effects

**FEED** IS ABOUT TO GROW UP.

WATCH FOR THE RELAUNCH IN EARLY 2008.

**[www.stashmedia.tv/feed](http://www.stashmedia.tv/feed)**

stash 40.15

**AICP/MIDWEST**  
Event opener

**Client:**  
**AICP/MIDWEST CHAPTER**

**Director:**  
**OPTIMUS**

**Production/VFX:**  
**OPTIMUS**  
[www.optimus.com](http://www.optimus.com)

"We've all seen sponsor reels, and they can be fairly pedestrian. Our goal was to make one the audience would have a hard time forgetting." After watching the latest AICP/Midwest show opener in all its campy-kitsch retro glory, the words of Optimus CD Mike Ciacciarelli could not ring more true. "Working from an era where analog supers reigned supreme as the "high-end" effect, the biggest challenge for Optimus was to not make things too perfect, but to leave the tracking a little wobbly and have the 3D models be a bit clunky and polygonal."

Talent scouts listen up: you can find the dreamy lead talent, Doug Manley and Bob Blonski, at Optimus in client services and accounting respectively.



**For Optimus**

Design/animation: Donnie Bauer,  
Mark Butchko, Patrick Coleman,  
Luis Mayorga, Jason Oberg,  
Mike Ciacciarelli

Producer: Amy Marinari

Editor: Ruben Vela

Sound design: Joel Anderson

Cast: Doug Manley, Bob Blonski

**Toolkit**

After Effects, Cinema 4D,  
Maya, Final Cut Pro,  
Pro Tools



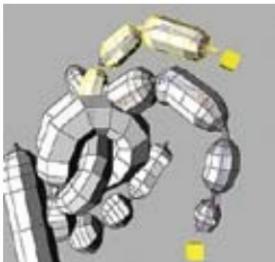
**"POP QUIZ"**  
Student film

**Director:**  
**TALLI PELED**

**School:**  
**BOURNEMOUTH UNIVERSITY**  
**NATIONAL CENTRE FOR**  
**COMPUTER ANIMATION**

<http://ncca.bournemouth.ac.uk>

Toronto software maker Side Effects is on a quest to prove Houdini, their flagship 3D product most often employed for complex VFX in high-end spots and features, is not only powerful but user-friendly. Case in point: For her thesis project at Bournemouth University's National Centre for Computer Animation Talli Peled – who says she came to the intensive one-year course "with minimal 3D knowledge" chose to model, rig, animate and render all the CG elements in Houdini. "The benefit of learning with Houdini is its transparency, as the history of your work is always laid out for you to revise. The node networks can seem complicated at first glance, but in the long run they make perfect sense and help simplify matters."



Director/animator: Talli Peled  
Sound: Brett Bunting  
Cast: Ahmed Hussein, Jacqui Purkess, Tiago Antones, Sean Brice, Malavika Chandrakanth, Martin Autinger

**Toolkit**  
Houdini



stash 40.17

**ZUNE ARTS  
“INTERGALACTIC SWAP MEET”**

Viral

**Agency:  
72ANDSUNNY**

**Director:  
AGAINSTALLODDS**

**Production:  
BLACKLIST**

**Animation:  
AGAINSTALLODDS**

[www.againstalloodds.se](http://www.againstalloodds.se)

Derek Picken, creative director at againstalloodds: “We started by mixing techniques in a new way for us. We’re always looking to mix media together; it seems to make more sense now that 3D is so pliable and adaptable to our needs. To explore how Niklas’ Rissler’s traditional cell animation and the 3D animation would work together was really exciting for us and I think it worked really well with the enlarged textures that pop on and off as the transitions take place. Our inspiration has always come from our love of soft toys and toy characters; we love bringing them to life and twisting their looks in CG.”



**For 72andSunny**

CD: Glenn Cole

EP: Sam Baerwald

Producer: Elisa Orsburn

Writer: Louise Shieh

Designer: Katie O’Shea

**For Blacklist**

Director: againstalloodds

EP: Adina Sales

Producers: Owen Katz,  
Tamara Bridges Rothschild

**For againstalloodds**

Animation director: Derek Picken

Co-director/2D animator:

Niklas Rissler

EP: Josh Thorne

PM: Anna Molund

Lead animator: Tommie Löfqvist

Animator: Laurent Clermont

3D: Kristian Rydberg, Steve

Woodruff, Göran Forsling, Robert

Andersson, Robin Arvidsson

Lighting/rendering:

Stefan Lagerstam



## For Microsoft Zune

Marketing team: Jack Oh,  
Rob Schaltenbrand

## For 72andSunny

CD: Glenn Cole  
Designer: Jeff Beederman  
Writer: Charlie Stephenson  
Site producer: Rebekah Mateu  
Brand manager: Brad Bigelow  
EP: Sam Baerwald  
Producer: Elisa Orsburn  
Writer: Charlie Stephenson

## For PandaPanther

Directors: Jonathan Garin,  
Naomi Nishimura  
EP: Lydia Holness  
Assistant producer:  
Natsu Takahashi  
Designers: Elisa Riera Ruiz,  
Ari Hwang, Jonathan Garin,  
Naomi Nishimura  
Lead 3D animators:  
Jonathan Garin, Matt Connoly  
3D animators: Chad Yapyapan,  
Ajit Menon, David Hill, Bill Burg,  
Han Hu, Peter Karnik, Eric Wagner,  
Eugen Sasu

3D: Guy Manly, Ari Hwang,  
Shu Chen Li, Paul Liaw, Roger An,  
Naomi Nishimura

Compositing: Naomi Nishimura,  
Jonathan Garin  
Props and art department:  
Keiko Miyamori, Natsu Takahashi,  
Jonathan Garin, Naomi Nishimura

## For Lime Studios

Sound designer/mixer:  
Rohan Young

**Watch Behind the Scenes on  
the DVD.**

## ZUNE ARTS "MASKS"

Viral

### Client:

**MICROSOFT ZUNE**

### Agency:

**72ANDSUNNY**

### Directors:

**JONATHAN GARIN,  
NAOMI NISHIMURA**

### Animation:

**PANDAPANTHER**

[www.pandapanther.com](http://www.pandapanther.com)

"This project presented many technical challenges due to the density throughout the piece," recalls PandaPanther EP Lydia Holness. "Creating two opposing armies, and the feeling of being in a full scale battle definitely kept us busy. We quickly developed a system of keeping animation clips and sequences which could be retimed and used in different shots. A few scenes also presented challenges when it came to rendering – our computers would just freeze, so we had to keep our workflow efficient. A lot of work went into populating scenes and keeping a consistent feel from one shot to the next." Schedule: originally six weeks, extended to three months.

stash 40.19

## BORESNORE "MEGAMIX"

Music video

Record label:

**SKIN TRAX RECORDS**

Director:

**DIETER WIECHMANN**

Animation:

**PERISH FACTORY**

[www.perishfactory.com](http://www.perishfactory.com)

London director/ animator Dieter Wiechmann on his new promo for the UK duo Boresnore. "The main idea for the video was to let a narrative create itself over the 10 days given to produce it – to create an image of what I wanted to see with the music at that given moment and then build on it using the same language. So that we would create something that was really new and pretty much unexpected, both while producing it as well as a final piece of work." Project brief? "None really, except that it should contain the band's song (and even that wasn't explicit)."

### For Perish Factory

Director/ animator:

Dieter Wiechmann

### Toolkit

After Effects, Sony digital camera.





### For Casablanca

Commissioner: John Hassay

### For Passion Pictures

Director: Bonzom

Producers: Marc Bodin-Joyeux,  
Nicola Finn, Katie Mackin

Animation: Bonzom

### Toolkit

Flash



### MIKA "LOLLIPOP" Music video

Record label:  
**CASABLANCA**

Director:  
**BONZOM**

Animation:  
**PASSION PICTURES**

[www.passion-pictures.com](http://www.passion-pictures.com)

Bonzom is the collective name for five young French animators (Jack, Kalkair, Pozla, Waterlili and Moke), all recent graduates of renowned French animation schools Les Gobelins, La Poudrière and L'ESAAT. They've worked together as animators on series and feature projects, including the multi-award winning "Persepolis" which was selected to represent France at the 2008 Oscars. Earlier this year, Passion Paris offered them the opportunity to gather their creative energies for commercial representation. This project for London singer Mika, Bonzom's first music video, expands on the whimsical design of the artist's website ([www.mikasounds.com](http://www.mikasounds.com)).

stash 40.21

**"FOT"**  
Short film

**Director:**  
**ALEX DROM**

**Animation:**  
**YUKFOO**

[www.yukfoo.net](http://www.yukfoo.net)

Kiwi animator Alex Dron pays the bills via his day job at Aukland design and animation studio Yukfoo. But late in 2006 he set out to teach himself Flash and create a short film on the side. Nine months of evenings and weekends later he unleashed the maladjusted "FOT" on an unsuspecting world. Dron recently told Channel Frederator he counts Tim Biskup, Pete Fowler, Nathan Jurevicius and Pete Candyland among his influences and hopes after, "Directing a few commercials for poo paper and candy," he can find time to pound out another FOT adventure. Needless to say, we hope so too.

**For Yukfoo**

Director/design/animation:  
Alex Drom



**DÉCATHLON/ QUECHUA  
“LE GRAND NORD”  
Viral**

**Agency:**  
**YOUNG & RUBICAM, PARIS**

**Director:**  
**RUAIRI ROBINSON**

**Animation:**  
**WANDA PRODUCTIONS**  
[www.wanda.fr](http://www.wanda.fr)

Irish director Ruairi (pronounced raw-ree) Robinson combines his considerable story telling chops with the 3D skills of Paris production company Wanda for this online spot pointing out the many perils of wearing outdated and inefficient outdoor gear. Coming from a technical background and developing talents as a compositor, designer, story-boarder and 3D animator on the way, Robinson has created two short animated films, “The House on Dame Street” and the Oscar-nominated “Fifty Percent Grey”.



**For Young & Rubicam Paris**

Client super: Hervé Sansonetti,  
Dominique Braun  
Agency supers:  
Pierre de la Caffinière, Nicolas  
Gobert, Thomas Zavrosa

CD: The 6

Copy: François Bouchet  
AD: Jessica Gérard Huet  
Producer: Emilie Lepot  
Director: Ruairi Robinson  
Producer: Jean Luc Bergeron

**For Wanda Productions**

Post producer: Olivier Glandais  
Sound production:  
Sèchez vos larmes

stash 40.23A

**NANOSPORE**  
Recent work

**XM RADIO "XMERATOR"**

TVC :30

**Agency:**  
**LOWE, NY**

**Director:**  
**NANOSPORE**

**Production:**  
**BLACKLIST**

**Animation:**  
**NANOSPORE**

<http://nanospore.org>

Project brief and challenge:  
"Communicate that you can break from the mold, find yourself and individual tastes going thru the exemplarator. Life will be better on the other side. Use the same palate as existing XM branding and evolve the simple line drawn art into a related 3D world with more production value and personality."

**For Lowe**

CCO: Mark Wnek  
CGHs: DJ Pierce,  
Eddie Van Bloem  
Copy: Stephanie Price  
AD: Maggi Machado  
Producer: Daniel Paquin



**For Blacklist**

Director: Nanospore  
EP: Adina Sales  
Producer: Owen Katz,  
Tamara Bridges Rothschild

**For Nanospore**

Design/direction: Ben Lee,  
Paul Hwang  
Animation: Matthew Encina,  
Bjorky, Sean Starkweather, Chad  
Howitt, Ben Lee, Paul Hwang  
Flame: Asuka Otake

**For Sound Lounge**

Mixers/sound designers:  
Peter Holcomb, Paul Weiss



**For Blacklist**

Director: Nanospore  
EP: Adina Sales  
Producer: Owen Katz, Tamara  
Bridges Rothschild

**For Nanospore**

Design/direction: Ben Lee,  
Paul Hwang  
Animation: Ben Lee, Paul Hwang,  
Sean Starkweather  
Music: xmassound, LA

**Toolkit**

After Effects, Illustrator,  
Photoshop, Cinema 4D, Maya

stash 40.23B

**COKE "GRIP" CAMPAIGN**  
**Virals x 2**

**Agency:**  
**PUBLICIS MOJO, AUCKLAND**

**Director:**  
**NANOSPORE**

**Production:**  
**BLACKLIST**

**Animation:**  
**NANOSPORE**

<http://nanospore.org>

"The films were intended to be delivered virally and for use as mobile phone downloads. We wanted to create very punchy iconic design that would be engaging, entertaining, and yet quite simple in order to hold up across different media platforms."

**For Publicis Mojo**

Agency proudcer: Jodie Hari  
Creatives: Loic + Estelle

**TARGET'S TWO DAY SALE**  
TVCs/virals x 4



**Agency:**  
**BBDO WORLDWIDE**

**Director:**  
**LOBO**

**Production:**  
**THE EBELING GROUP**

**Animation:**  
**LOBO**  
[www.lobo.cx](http://www.lobo.cx)

Four of the 23 Flash adventures produced by Lobo for Target's Cart Man seen on American TV and online. The clips are part of a campaign including subway and print ads, an online game running at target.com and a projection vehicle in major US cities casting the energetic animated icon onto buildings. Schedule: Five weeks

**Toolkit**  
Flash, After Effects

stash 40.25

**MITSUBISHI LANCER "SAFER"**  
TVC/cinema/viral

**Client:**  
**SONY TROPFEST, MITSUBISHI**  
**Directors:**  
**JAMES CALVERT, EDDIE WHITE**

**Animation:**  
**THE PEOPLE'S REPUBLIC OF  
ANIMATION**

[www.thepra.com.au](http://www.thepra.com.au)

The first of six short films for the all new Mitsubishi Lancer to spring from the collaboration of Mitsubishi, PBL Media and Sony Tropfest, an outdoor, annual short film festival held in February across Australia. Directors Eddie White and James Calvert were finalists in the 2006 Tropfest and so earned the chance to complete a commissioned film for Mitsubishi. "If you apply the principles of filmmaking such as good acting, cinematography and writing into a 'supershorts' format, it can be just as enjoyable to watch as a longer film, and provide an alternative to the traditional TVC," says Calvert.

**Watch Behind the Scenes on  
the DVD.**

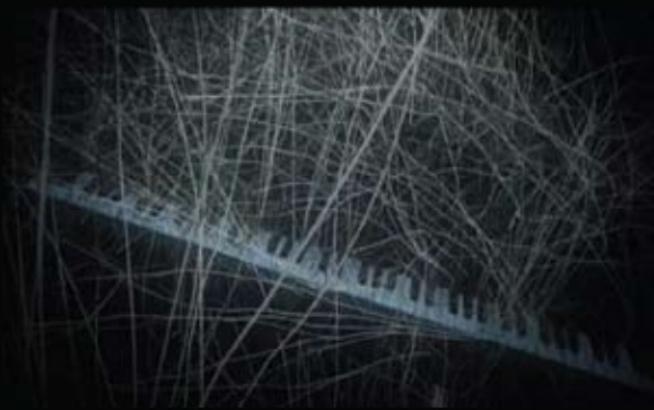


**For Sony Tropfest**  
Founder/CD: John Polson  
**For The People's Republic of  
Animation**

Directors: Eddie White,  
James Calver  
Producer: Sam White  
Writer: Eddie White  
AD: Ari Gibson

CG super: Aaron Mellor  
PM: Elvia Duran  
Character designers: Eddie White,  
Danica Wells-Heitmann,  
Ari Gibson, Brodie McCrossin  
3D animators: Josh Bowman,  
Brodie McCrossin  
3D modeler: Grant Pietsch  
2D animators: Ari Gibson,  
Danica Wells-Heitmann

Composer: Chris Anderson  
Editor: James Calvert  
Online edit/grade:  
Jeremy Hill-Brooks  
Original score: Benjamin Speed  
Sound: Martyn Zub  
Mixer/designer: Nicola Tate  
Sound producers: Alice Wilson  
Sound facility: Tracks Sound  
Production



in Maya and were used for sub aquatic shots and for some of the shots of the piano in the city.

"We also created in Maya CG images of the water and water drops, although some shots of real water are also used in the video to improve the general feeling of the video. The fishes and the seaweeds enveloping the piano were also created in CG. To give the water a lively aspect we created caustics, bubbles and particles. All the backgrounds in the video are matte paintings created with high-resolution images of New York buildings mixed with specific pictures of Barcelona streets. All these elements were put together in Shake to create the final composition. A high quality composition is always essential to have a good result, but in this case this was two times true."

Schedule: two-day shoot, three weeks for VFX and animation

Director: Alex Villagrasa  
Producer: Oscar Romagosa  
Cinematographer: Bet Rourich

#### **Toolkit**

Maya, Shake, Final Cut Pro,  
Photoshop

## **GALLYGOWS "THE USERS" Music Video**

**Record label:**  
**FIREYELLOW**

**Director:**  
**ALEX VILLAGRASA**

**Production:**  
**NANOUK FILMS**

**VFX:**  
**ALEX VILLAGRASA**  
[www.alexvv.com](http://www.alexvv.com)

Working with an open brief and an "extremely low" budget, Barcelona-based director Alex Villagrasa says the concept for this video was born of two images he'd harbored for several years: "A piano sinking in the water and a huge flood in a lonely city under a very heavy rain. The song starts with some piano so these two images could perfectly be developed.

"The most difficult part was to make a credible relationship between the piano and the water and to create New York-like scenery without filming outside of Barcelona, Spain. Live action of a scaled model piano were shot in a studio in a child's pool with a green screen background. The CG images of the piano were created

stash 40.27

**"THE WAR"**  
Short film

**Director:**  
**SHILO**

**Animation:**  
**SHILO**  
[www.shilo.tv](http://www.shilo.tv)

Shilo's latest venture into short filmmaking is a collaboration with former Blink 182 front man Tom Delonge. "Tom gave us a lot of liberty, as well as a lot of his time and trust," says Shilo CD Jose Gomez. "We'd just go and hang out with him and find out what was influencing him. In the end, we were able to direct something we are entirely passionate about."

Shilo EP Tracy Chandler says the film deals with visually representing the two sides of any person. "There are clear struggles between conformity and individuality. We were trying to create visual poetry with an intense layering of meaning; about politics, war, internal frustration; about the games we play in our own minds; and about simply being a pawn in society. There is a sense of the anxiety of choice, of having to choose between the two sides of oneself. The artistry ultimately stems from taking two



contrary things and making a third something from their collision."

Shilo CD Andre Stringer on the production process: "We shot six actors on 35 mm, then replicated the characters as needed. We performed a crazy amount of rigging and prop work as well, with miniature war sets and actors being dropped from great heights and against massive green screens. All the environments were a combination of digital matte paintings and 3D models."

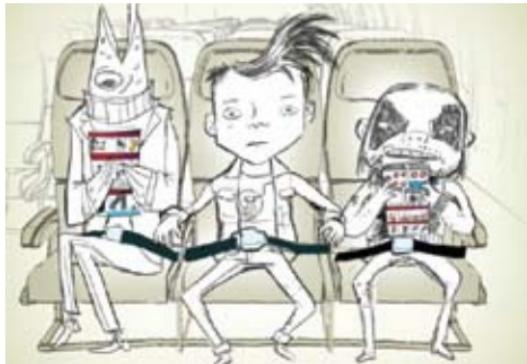
**For Shilo**

CDs: Andre Stringer, Jose Gomez  
Design/animation: Andre Stringer, Jose Gomez, Cassidy Gearhart, Curtis Doss, Marco Giampaolo  
Lead 3D design/animation:

Christopher Fung  
3D design/animation: Cody Smith, Cedrick Gousse  
Design assistance: Dorian West, Kim Holm

Editor: Nathan Caswell  
DOP: Sean Kim

Line producer: Nicole Acacio  
EP: Tracy Chandler  
Producer: Jeremy Yaches  
In collaboration with:  
Tom Delonge, Mark Eaton



### **For Wildbrain**

Director: Gordon Clark  
Producer: Chris Whitney  
EP: Andrea Mansour  
PM: Allison Brown  
Design director: Nick Hewitt  
Mac TD: Nathan Stephens

Mac artist: Erika Kopman  
Digital animators: Mike Overbeck,  
Tim Blair  
CG TDs: Ed Davis,  
Dado Feigenblatt  
CG modeler: Seryong Kim

Editor: Alex Hauser  
Assistant editor: Greg Fisher

### **Toolkit**

Anime Studio Pro, After Effects,  
Maya

### **VIRGIN AMERICA** **In-flight safety video**

**Agency:**  
**ANOMALY NYC**

**Director:**  
**GORDON CLARK**

**Animation:**  
**WILDBRAIN**  
[www.wildbrain.com](http://www.wildbrain.com)

New York agency Anomaly enlisted San Francisco's Wildbrain to dump a full load of much-needed hi-jinx into the universally ignored genre of in-flight safety videos. The dry yet absurdist clip cruises high above the standard airline fare but as Andrea Mansour, EP at Wildbrain explains, there were limits. "Since it is a safety video, we had to adhere to the FAA script and insure that technical details and procedures were clearly featured. So there were definitive parameters in terms of how much humor we could introduce." Schedule: 14 weeks.

### **For Anomaly NYC**

CD: Mike Byrne  
Creative: Richard Mulder  
HOP: Andrew Loevenguth  
Account person: Mark Mulhearn

stash 40 BONUS FILMS

## Mamoru Kano

Director's showcase

[www.zugakousaku.com](http://www.zugakousaku.com)

"I'm a visual art director of the Japanese production company WOW [[www.w0w.co.jp](http://www.w0w.co.jp)]," explains Tokyo-based Mamoru Kano who uses the website Futurismo Zugakousaku as a corral for his personal work. "Currently, I'm trying to integrate computer graphics I've done at WOW with algorithmic expression I've personally done. I get an idea from the time and the space. I specially think about time. Because time influences beauty. Nature is full by the transience and the accident. And, I have interest in the relations between the art and the design. I don't want to make only a surface. I want to put a structure and a concept on the kernel of the work."

### "PEOPLE FOREST" Interactive media art

"I wanted to express relations between people and the nature by using interactive work. We exist in the cycle of the big nature."

Design/animation: Mamoru Kano



### "SCRAMBLE CROSSROAD"

Short film

"The themes of this work are absoluteness and relativity. I expressed the relativity of the sight by using the trick art. Absolute thing doesn't exist. Let's change the world with your imagination."

Design/animation: Mamoru Kano

### "NEW MOON"

Event film

(Microsoft Office 2007 Japan)

"I had to express the opening of the new age by using the motif of the moon. The person is equal to of the various countries sees the one moon in the same time. And, the moon influences culture."

Design/animation: Mamoru Kano  
Sound: mjuc  
Concept: artless  
Special Thanks: Sayaka Maruyama, Miki Ogata



### "FORD MUSTANG "AURA" Viral

"I expressed the overwhelming power of the car by using the aura. That is the visualization of being full of the energy."

Design/animation: Mamoru Kano

### Toolkit for all projects

3ds Max, After Effects,  
Processing, Cinema 4D



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